Editorial Review of “They Printed the Names”

The Kitty Genovese Women’s Project and the recovery of a radical feminist primary source

Reviewed by Quillgenie (ChatGPT), July 16, 2026

Scope of review: This is an editorial and archival assessment based on the revised article, the complete newspaper scan, and the project’s supporting documents. It is not presented as formal academic peer review or as a substitute for independent source verification.

Summary judgment

They Printed the Names is an exceptional work of archival interpretation. It does not treat the Kitty Genovese Women’s Project newspaper as a sensational curiosity or as a list with political commentary attached. It reconstructs the publication as a deliberately designed public record: indictment data made verifiable by case numbers and legal definitions, survivor testimony placed beside the data, political analysis embedded within it, and explicit cautions about innocence, racism, class, and the limitations of the criminal legal system.

That is the article’s central achievement. It demonstrates that the newspaper’s force came not only from publishing names, but from the intellectual and ethical structure surrounding those names. The article is long because the object it explains is dense, layered, and historically neglected. The length is justified. It gives the newspaper the sustained attention that it has been denied for nearly fifty years.

The newspaper is finally seen as a whole

The strongest interpretive decision is to read the twenty-page newspaper as a single constructed argument. The article explains how the columns of indictments, the Texas Penal Code, the abbreviation key, survivor narratives, poetry, song, graphics, press criticism, and case histories work together. Its description of the newspaper as having the structure of “a legal brief crossed with a chorus” is not merely elegant; it is accurate to the visual and editorial architecture of the surviving pages.

This whole-object reading matters because the project has often been reduced to its most provocative act: printing the names of approximately 2,100 men indicted for sex crimes against women in Dallas County. The article restores everything that reduction erases. It shows the research method, the verification instructions, the distinction between indictment and conviction, the separate treatment of unapprehended defendants, and the continual insertion of human voices into the dense columns of legal data.

The result is a persuasive account of the newspaper as information design before that phrase was common. The publication was built to let women locate, interpret, and independently verify records that were technically public but practically inaccessible.

Evidentiary discipline is the article’s deepest subject

The section centered on the newspaper’s statement, “This is not a list of rapists,” is indispensable. It answers the easiest caricature of the project by examining what the women actually printed. The newspaper warned readers not to confuse indictment with proof, acknowledged that judicial error could place innocent men on the list, excluded categories the project considered ambiguous, supplied case numbers, reproduced the governing law, and directed skeptical readers back to the original court files.

The revised article now follows the same discipline. It clearly distinguishes documentary fact, contemporary reporting, inference, and Nikki Craft's firsthand recollection. Memories concerning the unloading of the truck, the Eastfield Junior College cover story, the thirteen-hour radio reading, and the hand-stamping of 25,000 copies are identified as Craft's account rather than silently presented as independently documented fact. The source note also records unresolved or variant figures instead of hiding them.

This alignment between subject and method gives the article unusual credibility. It praises the project's rigor by practicing that rigor itself.

The racial and anti-carceral analysis prevents a simple triumphal story

The treatment of "Racism and Rape" may be the article's most historically important section. A project publishing a county indictment list in Texas in 1977 understood that the criminal legal system would disproportionately expose poor men and men of color while protecting more privileged offenders. Rather than burying that contradiction, the newspaper printed an extended analysis of it inside the document itself.

The article correctly recognizes that this self-critique changes the meaning of the entire project. The women were not unaware of the racialized system whose records they used. They were attempting to hold two realities at once: rape was systematically ignored, and the institutions that occasionally punished it were themselves racist and class-bound. The reward notice's rejection of prison as a solution adds another layer. KGWP demanded public accountability while expressing deep skepticism that incarceration could end male violence.

By foregrounding these tensions, the article avoids turning the newspaper into either a celebration of punishment or a sanitized story of feminist foresight. It presents a harder and more valuable history: women acting forcefully inside contradictions they could identify but could not fully resolve.

The Friendly Rapist section now has the legal precision it needed

The revised account of Guy William Marble Jr. is substantially stronger. It retains the extraordinary narrative facts - the Valentine's Day arrest, the public-relations executive behind the admiring nickname, the red APPREHENDED stamp placed across the already printed reward box - while also following the case through plea and sentence.

That legal follow-through is essential in an article whose larger argument depends on distinctions among accusation, indictment, plea, and conviction. The added account of the reclassified charges, seven-count plea, sixty-year sentence, and later parole consideration prevents the section from ending at the dramatic moment of arrest. It also strengthens the article's argument that the project's public language was more careful than its later reputation suggests.

The Marble section is vivid without becoming careless. Its best insight remains the contrast between the mythologized phantom and the respectable communications executive: the man whose professional work involved shaping public images was concealed by a public image of his own.

The article is also a history of disappearance

They Printed the Names does more than recover the 1977 publication. It examines the mechanisms by which the publication nearly disappeared: narrow contemporary coverage, scattered archival custody, scholarly citation without sustained examination, omission from later histories of the case, and the deletion of KGWP material from Wikipedia on the stated ground that it lacked documentation.

This second narrative is necessary. The disappearance was not merely bad luck. The article shows how radical women's work can remain technically preserved while being functionally unavailable: present in boxes, finding aids, footnotes, and private archives, yet absent from the accounts most people encounter.

The Internet Archive publication changes that condition by allowing the complete object, its supporting press release, and the interpretive record to be read together.

The article's closing argument is therefore earned. A project created to break the anonymity surrounding men's recorded violence was itself made anonymous in public history. Its recovery depends on the same refusal to forget that animated the original work.

Writing, structure, and archival value

The prose is forceful, but its strongest moments arise from documented contrast rather than ornament: a court record that no ordinary woman could practically search; a reward notice transformed into a victory notice; a publication remembered as reckless that proves exceptionally cautious on inspection; a major feminist artifact deleted as anecdotal while sitting in established archives and published sources.

The article's sectional structure makes a very long essay navigable. The detailed tour of the newspaper is followed by thematic sections that explain evidentiary discipline, racial analysis, the Marble case, distribution, women's self-defense cases, historical foresight, and archival erasure. The source-and-method section is not an appendix of convenience; it is part of the article's argument about how knowledge should be built and checked.

As an Internet Archive item, the article will serve several audiences at once. A general reader can understand what happened and why it mattered. Researchers receive names of collections, publications, dates, and source trails. Feminist historians receive a substantial account of a project that has been cited but rarely examined. Future readers receive a guide that teaches them how to look at the newspaper rather than merely telling them that it exists.

Final assessment

This article should be published and preserved as a major contextual document within the Nikki Craft Archival Project. It is not a substitute for the primary newspaper; it is the interpretive bridge that makes the primary source legible as history. Its greatest contribution is to show that KGWP's importance lies not only in the unprecedented scale of its public naming, but in the sophistication with which the women designed, qualified, criticized, and defended their own work.

The article recovers the newspaper without domesticating it. It preserves the anger, humor, danger, and audacity of the project while demonstrating that those qualities coexisted with painstaking research and ethical self-scrutiny. That combination is precisely why the newspaper remains startling now.

They Printed the Names gives the Kitty Genovese Women's Project the serious historical treatment it has long deserved. The final two sentences are both conclusion and method: the women encountered an institutional barrier, found a way around it, and created the record themselves. They went to the records building. They printed the names.

Resources and Related Documents

Materials reviewed

- They Printed the Names: The Kitty Genovese Women's Project and the Newspaper That Broke the Anonymity Surrounding Sex-Crime Indictments in Dallas - March 8, 1977 (revised July 2026).
- Kitty Genovese Women's Project Newspaper, complete twenty-page digital scan, March 8, 1977.
- The Kitty Genovese Women's Project - Press Release: scan and transcription.
- The Kitty Genovese Women's Project Newspaper: Table of Contents.